

**Call for Papers: Theory and Criticism Focus Group of the Association for Theatre in Higher Education (ATHE), 2015 conference**  
Montréal, July 30-August 2, 2015

**"Adapt/Translate/Appropriate" – An Interactive Roundtable Event**

**In response to the 2015 ATHE conference theme of “*Je me souviens/I remember,*” and the conference location of the multicultural and diverse city of Montréal, the Theory and Criticism Focus Group seeks praxis and scholarship that explore the notion of “*adaptation/translation/appropriation.*”**

Adaptation, translation, and appropriation are transformative acts that (in various ways) *remember* their source texts, and in so doing these transformations carry significant theoretical and critical implications. The Theory and Criticism Focus Group invites you to imagine and explore the myriad of ways that performance adapts, translates, and appropriates. In our 2015 roundtable series, we will curate panels where scholars, teachers, and practitioners can investigate, challenge, re-imagine, and explode how **historical or contemporary theatre-makers, historians, teachers, and theorists have adapted, translated, or appropriated texts, bodies, spaces, images, and ideas to create or explode performance forms and theatrical languages, explore cultural practices, challenge or support ideological norms, and engage in social or political debates.**

Theory and Criticism seeks submissions from theatre artists, pedagogues, scholars, activists, philosophers, and critics interested in exploring the notion of ***adaptation/translation/appropriation***. Building on the tradition of our previous panel series, we strive to include a diverse range of participants from graduate students and emerging scholars, to professional critics, established artists, and senior scholars. For the 2015 conference, we will host a series of roundtable discussions that take up the notion of ***adaptation/translation/appropriation*** from a range of disciplinary practices and methodological approaches.

Position papers might engage with, but are not limited to, the following themes and questions:

- ***Critical Silences:*** how can the act of adaptation, translation, or appropriate open up spaces for underrepresented voices or engage with underserved communities? How does performance engage with political silences, moments of non-communication, or the gap between cultures and meanings? How can performance praxis challenge or reveal silences or gaps in meaning for a variety of communities? How is silence a useful tool or inspiration for historiography, criticism, pedagogy or creative work?

- ***Critical Nostalgia***: how does performance engage with remembrance, nostalgic pleasure, and the historiography of the past? How does performance or performance criticism adapt, translate, or appropriate the past for contemporary audiences? How can the notion of “critical nostalgia” challenge established methodologies or inspire pedagogical innovation? How might performative nostalgia create or disrupt publics and counter-publics?
- ***Critical Revolutions***: how has the act of adaptation, translation, or appropriation revolutionized genre, theatrical language, performance forms, theatre pedagogy, or performance theory? How has the translation of a critical work or performance inspired a field of study, new performance praxis, or theatrical experimentation? How has translation, adaptation, or appropriation created a space for new voices to be heard or ideologies to grow? How has performative translation, adaptation or appropriation disrupted or challenged ideologies?
- ***Lost Treasures/Found Objects***: how does the historian or theatre-maker adapt, translate, or appropriate archival performances or documents? How can revisiting classical works offer challenges to conventional wisdom or established norms? How can lost works, missing documents, hidden participants, or gaps in history inspire new performance praxis, theatrical languages, or theatre pedagogy? How do contemporary bodies and embodiment adapt, translate, or appropriate historical bodies or concepts? How can the performance space or theatrical design adapt, translate, or appropriate theatrical theory or performance praxis?

Position papers can take the form of a short essay, a manifesto, an outreach exercise, a critical review, a theoretical musing, a research report, a creative project, an interview, or an embodied performance practice. The roundtables are designed to encourage interactive conversation, and therefore the portion of time allotted to formal presentation of position papers will be limited; focus instead will be placed on stimulating dialogue amongst panelists and audience members.

The Theory and Criticism Focus Group will be accepting individual, 250–word position paper abstracts for the ***adaptation/translation/appropriation*** roundtable series until Thursday, October 23<sup>rd</sup>, 2014. **Submissions should include** 1) an abstract (250 words or less), 2) a title, 3) contact information (name, institutional affiliation, email address, and phone number), 4) a brief bio of 50 words or less, and 5) any specific A/V requirements. Participants will be informed of their acceptance by Tuesday, October 28<sup>th</sup>, and Theory and Criticism will oversee the submission of the series panels through ATHE’s online proposal process. Send your paper abstracts to Theory and Criticism focus group conference planner Jane Barnette at [jane@ku.edu](mailto:jane@ku.edu)

## **Complete session proposals, sponsored by the Theory and Criticism Focus Group**

We also seek complete session proposals for the 2015 conference that include a broad range of theoretical interrogations and applications. We encourage multidisciplinary dialogues across the fields of performance scholarship and seek participants from a variety of focus group affiliations. Note that all multidisciplinary proposals must be authorized by two sponsoring ATHE focus groups; please contact the appropriate focus group conference planners and or committee chair for authorization. See <http://athe.site-ym.com/?154> for more details.

**The Theory and Criticism Focus Group supports broad definitions of criticism and performance, and therefore encourages a wide range of examples and topics. Feel free to explore both historical and contemporary critics and theorists, in popular culture, academic scholarship, and performance praxis. Panel proposals that engage scholarly conversation in creative ways are highly encouraged.**

Complete session proposals (separate from the roundtable series) should be submitted directly to ATHE: [http://athe.site-ym.com/?page=15\\_Session\\_Proposals](http://athe.site-ym.com/?page=15_Session_Proposals). You must have the names of all participants ready for the proposal. The website includes submission information and forms. The session proposal deadline is November 1<sup>st</sup>, 2014.

### NOTES:

If you have any questions about the ATHE panel proposal submission process, feel free to email Jane Barnette at [jane@ku.edu](mailto:jane@ku.edu)

Single paper submissions (outside of our annual roundtable series or a complete proposed session) looking for a session home may contact [jane@ku.edu](mailto:jane@ku.edu)

Individuals do not need to be a member of Theory and Criticism or ATHE to submit single presentations or panels. However, if chosen and scheduled, participants must become members of ATHE by the time of the conference.